SASKATCHEWAN
ARTS BOARD

Starting Anew

100-06052/

TRANSMITTAL LETTER

The Honourable L. Haverstock
Lieutenant Governor of Saskatchewan

Your Honour:

We are pleased to submit the Saskatchewan Arts Board's list of disbursements during the period April 1, 1999 to March 31, 2000. This list includes payments to individuals, and payments to suppliers for goods and services. This report is supplemental to the Saskatchewan Arts Board's Annual report for the same period.

Respectfully submitted on behalf of the Saskatchewan Arts Board.

The Honourable Clay Serby
Minister Responsible for
Municipal Affairs, Culture and Housing

Colleen Bailey
Chair
Saskatchewan Arts Board

Saskatchewan Arts Board

Mandate

The mandate of the Saskatchewan Arts Board, as described in the objects set out in *The Arts Board Act (1997)* is:

- to support and facilitate public access to and participation in the arts;
- to support the Saskatchewan arts community;
- to foster excellence in the arts;
- to encourage quality in creative expression and management of arts activity;
- to support and encourage innovation and development in the arts through education, training, creation, production, presentation, touring and distribution, marketing, collection, appreciation, preservation, research and study;
- to support and encourage the arts of both Aboriginal peoples and the ethnic communities of Saskatchewan;
- to promote public appreciation and understanding of the arts;
- to establish advisory processes by which the arts community can be involved in operational and program policy development for the Arts Board;
- to establish adjudication processes that ensure assessment by qualified persons from the arts community.

Schedule 1 - Expenditure Summary

The following table groups disbursements for the period April 1, 1999 - March 31, 2000 into the indicated categories.

Category	$ 000's
Personal Services - General (Schedule 2)	$ 496
Travel	51
Grants (Schedules 4A - 4C)	2,877
Contract Services (Schedule 5)	44
Advertising (Schedule 5)	5
Supplies & Services (Schedule 5)	320
Equipment & Other Assets (Schedule 5)	34
Other Payments (Schedule 6)	120
Total	$ 3,947

Schedule 2 - Personal Services

Listed are individuals (excluding unionized employees) who received payments for salaries, wages, honorariums, etc. which total $2,500 or more.

NAME	AMOUNT	NAME	AMOUNT
Aubichon, Marni	36,448.27	Payees Under $2,500	8,143.00
Morgan, Jeremy	49,583.31		
Sametz, Peter	66,858.96	Unionized Employees	334,378.57

Schedule 3 - Minister's Travel

No amounts were paid for Minister's travel expenses during the 12-month period ending March 31, 2000.

Schedule 4 - Grant Payments

The following tables list grant recipients who received $5,000 or more in the specified categories

A: Grant Payments to Organizations in support of Operations and/or Programs

NAME	AMOUNT	NAME	AMOUNT
AKA Gallery Inc.	49,640.00	Opera Saskatchewan	10,500.00
Buffalo Berry Press	23,000.00	Persephone Theatre	143,000.00
CARFAC Sask	31,500.00	Regina Symphony Orchestra	148,000.00
Chapel Gallery	10,000.00	Rosemont Art Gallery	26,000.00
Coteau Books	46,500.00	Sage Hill Writing Experience	52,500.00
Dancing Sky Theatre Inc.	34,000.00	Sakewewak First Nations Artists Collective	11,000.00
Dunlop Art Gallery	74,000.00	Saskatchewan Craft Council	33,075.00
Estevan National Exhibition Centre	31,000.00	Saskatchewan Filmpool	13,500.00
Globe Theatre	203,000.00	Saskatchewan Writers Guild	89,400.00
La Troupe du Jour	31,500.00	Saskatoon Jazz Society	17,000.00
Little Gallery	42,500.00	Saskatoon Symphony Society	141,000.00
Living Skies Festival of Words Inc.	6,250.00	Shakespeare on the Saskatchewan Festival	59,000.00
Mackenzie Art Gallery	106,500.00	Art Gallery of Swift Current	55,480.00
Mendel Art Gallery	326,600.00	The Photographers Gallery	37,500.00
Moose Jaw Art Museum	55,500.00	Thistledown Press Ltd.	80,500.00
Neutral Ground	35,500.00	Tribe Inc.	9,250.00
New Dance Horizons	55,000.00	Twenty Fifth Street Theatre	22,500.00
NeWest Review Co-operative	12,750.00	Video Verite Artists Centre	28,000.00
Northern Sask International Child's Fest	5,000.00	Wanuskewin Heritage Park	12,000.00
		Payees Under $5,000	7,500.00

B: Grant Amounts for Individual Assistance

NAME	AMOUNT	NAME	AMOUNT
Anderson, Dianne	12,000.00	Peart, Wendy	10,000.00
Begamudre, Ven	10,602.00	Pelkey, Brenda	12,000.00
Birdsell, Sandra	15,000.00	Pishny-Floyd, Monte Keene	11,500.00
Burns, Bill	12,000.00	Poitras, Edward	20,000.00
Costain, Paula	5,035.00	Polataiko, Taras	12,000.00
Crochetiere, Michael	12,700.00	Risk, Susan	6,000.00
Drummond, Maureen	7,500.00	Robertson, William	12,000.00
Duvall, Linda	12,700.00	Robson, Frances	12,000.00
Evans, Suzanne	10,580.00	Ronkos, Veronika	5,938.00
Goulding, Warren	12,000.00	Rose, Dawna	7,624.00
Huque, Alamgir	5,533.00	Smith, Steven Ross	18,000.00
LaRocque, Bradlee	12,000.00	Solomon, Lorri	5,455.00
Legris, Sylvia	12,000.00	Steven, Heimbecker	6,227.00
Marchand, Laureen	7,500.00	Templeton, Tracy	11,990.00
Noestheden, John	12,000.00	Tysseland, Angie	6,546.00
Nourse, Sheila	6,000.00	Ursan, Robert	5,580.00
		Payees Under $5,000	150,984.00

C: Grant Payments in support of Projects

NAME	AMOUNT	NAME	AMOUNT
Battlefords Allied Arts Council	25,000.00	Regina Beach Arts & Crafts Association	25,000.00
Curtain Razors	5,000.00	Regina Early Learning Centre	7,428.00
Four Mothers, One Sky	5,000.00	Saskatchewan Jazz Festival	5,829.00
Hagios Press	12,029.00	Saskatchewan Writers Guild	25,000.00
Meadow Lake Tribal Council	12,600.00	Tribe Inc.	7,500.00
Ness Creek & Recreational Society	5,000.00	Webber, Jennifer Wynne	5,000.00
Queer City Cinema	7,600.00	Yorkton Tribal Council	2[illegible]785.00
		Payees Under $5,000	48,883.00

Schedule 5 - Supplier Payments

Listed are payees who received $20,000 or more for the provision of goods and services, including office supplies, advertising, contracts, and equipment.

NAME	AMOUNT	NAME	AMOUNT
Saskatchewan Centre of the Arts	34,865.49	Saskatchewan Property Management Corp.	137,626.68
		Payees Under $20,000	230,352.79

Schedule 6 - Other Payments

Listed are payees who received $20,000 or more for expenditures not included in the above categories. Payments include purchases of artwork for the Province of Saskatchewan Permanent Collection of Art and Art Archives and employer required contributions toward pension and other public sector benefits programs.

NAME	AMOUNT	NAME	AMOUNT
Public Employees Superannuation Plan	21,870.95	Payees Under $20,000	70,896.22
Receiver General for Canada	27,632.43		

The Honourable L. Haverstock

Lieutenant Governor of Saskatchewan

Your Honour:

The Saskatchewan Arts Board is pleased to submit its annual report for the fiscal year April 1, 1999 to March 31, 2000. The Saskatchewan Arts Board's financial statements are included and have been audited by the Provincial Auditor.

Respectfully submitted on behalf of the Saskatchewan Arts Board:

The Honourable Clay Serby
Minister Responsible for
Municipal Affairs, Culture and Housing

Colleen M. Bailey
Chair
Saskatchewan Arts Board

Table of Contents

Message from the Chair

Message from the Executive Director

Celebrating the Lives of Our Pioneers

Our Mandate

Leadership

Activities

Awards

Programs

Permanent Collection

Management's Responsibility for Financial Information

Auditor's Report

Financial Statements

Notes to Financial Statements

Message from the Chair

It is my pleasure to report on the progress made by the Saskatchewan Arts Board during the past year.

1999-2000 has been a year to move ahead: to build on the past and at the same time help the arts community and the people of the province of Saskatchewan prepare for a very different future. The future predicts globalization of culture and the economy, widespread access to communications, the changing role of the private sector in supporting and developing the arts and a growing range of partnerships with the rest of the cultural community. There has to be clear input from the arts community into all of our deliberations. All these factors require a different Arts Board from the one we used to know, and that I had the privilege to sit on some years ago.

My first duty as Chair was to preside over a strategic planning session for the Board and management in March 2000. Priorities for the next five years were identified:

- increase support and funding to individual artists;
- promote and celebrate the arts;
- develop a business plan for the Saskatchewan Arts Board, based on community input and performance measurement;
- implement a communications strategy; and
- ensure Board programs and processes reflect the presence of Aboriginal peoples.

We will keep you informed of these initiatives and look forward to your participation in the development and implementation of the plans.

We intend to meet the expectations created by *The Arts Board Act, 1997*. Arts and culture are recognized for: educational and developmental impact on children; economic development and job creation; as a critical element in developing Saskatchewan's tourism industry and for the appeal of Saskatchewan to new investors and immigrants because of our quality of life.

We will achieve these aims with many hours of work and dedication by Board members and staff. I congratulate them on their achievements and want to recognize Vice-Chair, Sonia Morris, and Acting Executive Director, Peter Sametz, for their competence in guiding Board members and staff through a period of change and challenge. We have welcomed our new Executive Director, Jeremy Morgan, and new Minister, the Honourable Clay Serby. We are committed to effective communication so together we can resolve the many issues, shape our vision and assure strong program delivery.

We are grateful for the continuous support for the arts that is demonstrated by our Government and particularly wish to recognize former Minister, Carol Teichrob, for her support and her pivotal role in the development of the new Act and the single arts agency. We are so very fortunate to live in Saskatchewan where the arts have been clearly valued and supported for more than fifty years.

Colleen M. Bailey
Chair
Saskatchewan Arts Board

Message from the Executive Director

In this year, the Arts Board began to appreciate fundamentally the impact of the new act and the development of a vision for the single arts agency. As the new Executive Director, I am honoured to have been asked to help the Board, staff and the rest of the arts community develop that vision and bring the single arts agency into reality.

The challenges for the Arts Board have not been simplified with the introduction of the single arts agency concept but have increased in range and depth. We have a wider community to serve, greater demand for financial support, consulting and advisory services and the challenge of integrating the arts community into a cohesive and self-determining whole. This requires that we have a shared commitment to the growth of the arts in our Province. What do we imagine that Saskatchewan will look like in the future and what roles will the arts play in that society? How do we communicate our vision to the people who will help make it happen? There is a lot of support for the arts in Saskatchewan, throughout all parts of the Province. People are looking for value and meaning in their lives and in their communities. The arts can articulate that meaning and can often reinforce it. But in order to harness the energy and commitment necessary for improved public and financial support, we do need to develop much stronger communications with, and support to, locally-based arts interests, those that reflect the needs and aspirations of communities working in a multidisciplinary and culturally diverse milieu.

Our Annual Report for 1999-2000 is a modest milestone for the Saskatchewan Arts Board. It is actually the second report we have released within the last three months. This report accounts for and reflects on the immediate year past and is therefore an important and timely communications tool for the Board with the rest of the community. In this year we started to renew and reposition the Arts Board, with the community and with the Government. Some internal operations and staffing changes are currently under way that will improve our effectiveness and service delivery. Elsewhere you will read of the strategic directions that the Board wishes to take and emphasize for the next few years. Our job will be to integrate these directions in a manner so that each initiative reinforces the other and our resources are used most effectively in support of our mandate.

The establishment and strengthening of several major partnerships and alliances, which will advance the position of the arts in Saskatchewan, are cornerstones to this task. Our relationships with SaskCulture and the Saskatchewan Arts Alliance are paramount. In addition, emphasis for new resources will be on the corporate and private sectors through such initiatives as the Arts Stabilization Program and the Saskatchewan Foundation for the Arts. At year-end we were working with the Canada Council for the Arts in preparation for its first visit to Saskatchewan in a number of years. The Arts Board will be collaborating with the Council to maximize opportunities for Saskatchewan artists and arts organizations from federal funding and to improve the arts as a whole in our Province.

After much basic change, this is a time to build on the work of our predecessors and consolidate the opportunities that they have provided to us. As an integral part of arts community, the Saskatchewan Arts Board is ready to make the most of these opportunities in service to the arts and the people of the province.

Jeremy Morgan
Executive Director
Saskatchewan Arts Board

In Memoriam

This year saw the arts community lose a number of prominent colleagues and friends. The Board and staff of the Saskatchewan Arts Board join you in celebrating the achievements and mourning the loss of these pioneers.

Lea Collins – October 1, 1999

Lea Collins was involved with every aspect of the visual arts in Saskatchewan. She served as Executive Secretary, and then Director, of the Saskatoon Art Centre, and was on the Mendel Art Gallery Building Committee. In 1964, Ms. Collins joined the Saskatchewan Arts Board as its Visual Arts Consultant. Her commitment and hard work over the next 13 years at the Board provided a firm foundation for the Permanent Collection that exists today. Lea was involved in organizing the first seven of the Saskatchewan Arts Board's annual juried exhibitions. She was a catalyst for Saskatchewan artists, recognizing and encouraging potential, and she brought a combination of imagination, enthusiasm and practicality to her work. Lea received the Saskatchewan Arts Board's Lifetime Award for Excellence in the Arts in 1989.

John V. Hicks – June 16, 1999

John V. Hicks is celebrated for his many accomplishments as a poet and the quiet craftsmanship of his words. He published no less than six poetry collections and a book on writing, as well as having work appear in a half-dozen anthologies, school readers and the Canadian Children's Annual. John lived in Prince Albert for more than half a century where he was an accountant, singer, choirmaster and organist. He received a Honourary Doctor of Letters at the University of Saskatchewan, a Honourary Fellow of the University of Emmanuel College, the Saskatchewan Arts Board's Lifetime Award for Excellence in the Arts in 1990 and the Saskatchewan Order of Merit in 1992. He maintained his love of steam locomotives and morse telegraphy throughout his life.

Lea Collins

Anne Szumigalski - April 22, 1999

Anne Szumigalski was a founding member of the Saskatchewan Writers Guild, the Saskatchewan Writers/Artists Colonies, AKA artist-run center and GRAIN magazine and a member of the Saskatchewan Arts Board from 1992 to 1995. She served as editor and mentor to many, wrote numerous poetry collections, published in journals, magazines and anthologies and collaborated on radio dramas and poetry projects. She was recognized with Saskatchewan Poetry Awards and Writers Choice Awards from the Saskatchewan Book Awards, the Saskatchewan Order of Merit in 1989, the Saskatchewan Arts Board's Lifetime Award for Excellence in the Arts in 1990 and received two nominations for the Governor General's Award for Poetry prior to receiving the award in 1995.

Anne Szumigalski
Photo Courtesy of Coteau Books

John V. Hicks

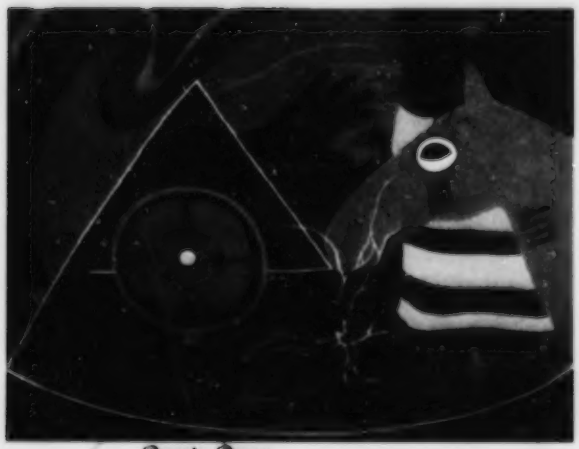
Our Mandate

The Saskatchewan Arts Board exists to foster and encourage the arts for the betterment of the lives of the people of Saskatchewan.

The Act establishing the Saskatchewan Arts Board was passed in 1948 and pioneered arts funding at arms-length from the influence of government. In the same spirit, and with the recognition of the need to integrate arts funding and policy for the province, the government proclaimed *The Arts Board Act*, 1997 on April 1, 1998.

The passage of this legislation was the culmination of several years of examination and study of the arts support system in Saskatchewan. The primary purpose of this new Act was to establish a single arts agency to foster arts activity throughout Saskatchewan with an emphasis on increasing participation and access. The legislation also:

- establishes an increased mandate in the areas of community development, outreach and education;
- provides for community consultation, co-operation and involvement through advisory processes and nominations for appointments to the board;
- encompasses the values of excellence, innovation, equity and fairness; and
- encourages support for the art-making of Aboriginal peoples and for artists and organizations from diverse cultural backgrounds.



Dennis Bruce
Born into this Culture, 1992
acrylic on matboard
on rental to Crown Investments Corporation (Regina)

The importance of this legislation and the commitment of the government to arts and culture in this province cannot be downplayed. The arts have a unique role in shaping and improving our quality of life. They celebrate and record our history, our memories, our hopes and our dreams. They broaden our thinking, increase our sensitivity and serve as a foundation for a socially and intellectually stimulated society.

The Saskatchewan Arts Board supports a strong and vibrant arts community by providing grants, programs and services to individuals and groups whose work has an impact on the arts in Saskatchewan and ensures that opportunities exist for the people of this province to access a wide variety of artistic activities. In carrying out its legislated mandate, the Arts Board adheres to several fundamental principles:

- The arts have intrinsic value and can be appreciated for their own sake.
- The arts enhance and enrich the quality of life in this province; they inform, educate, enlighten and entertain.
- Individual artists are central to all artistic activity in the province and are entitled to fair and reasonable compensation for their work.
- There should be opportunities for the work created by the individual artist to be read, published, performed, produced, exhibited and preserved for present and future generations.
- The arts contribute significantly to the economy of the province, on their own and in association with other economic activities.
- The individual artist's work can provide employment for others in the arts who are also deserving of fair and reasonable compensation.
- There should be opportunities for those with demonstrated talent and ability to progress and develop towards higher levels of excellence in the arts.
- The primary criteria for support to the arts and artists are excellence and permanent benefits to the people of Saskatchewan.

The activities of the agency are overseen by a Board of Directors appointed by the Lieutenant Governor in Council. The Board of Directors is responsible to the Minister Responsible for the Saskatchewan Arts Board for the performance of its duties and administration of the Act.

The nomination process for board members requires the Minister to appoint at least one-third of its complement from a list of names provided by the arts community. This process ensures individuals with the required skills, expertise and knowledge represent the community.

The current board, the first appointed following passage of the new legislation, faces the challenge of putting ideas into action. The development of the single arts agency provides enormous opportunity for the arts community and the province as a whole but the agency must be well positioned to take advantage. For it to be truly relevant and meaningful, the new organization will need to have strategic direction, strong community support and vision.

The Executive Director is hired by the Board of Directors to implement the Board's strategic directions and polices. To accomplish these objectives, the Executive Director draws on the talents and resources of a 12 member team. We count a symphony musician, a photographic artist, writers, a visual artist, a craftsperson, a sculptor, a chorister and an opera singer in our ranks. Our staff's dedication and commitment to the arts is inspired, not only by their professionalism, but also primarily by the reality that the arts are an integral component of their lives.

The beginning of the year saw the positions of Chair and Executive Director vacant, setting the stage for fresh leadership to oversee the agency's transition. Sonia Morris was named interim Chair and provided the stability the organization needed as it started down this road.

Following an extensive recruitment process, the Board appointed Jeremy Morgan to the position of Executive Director; and, with the appointments of new Minister, Clay Serby in September 1999 and permanent Chair, Colleen Bailey in February 2000, the Board was ready to reposition the organization for the next decade.

As the single arts agency in Saskatchewan, the Board recognizes it has much work to do and hopes to achieve this with the ongoing support and commitment of the community. The need to create a blueprint that will allow for evolution of the agency was the primary motivation for a strategic planning session held in March 2000 in the City of Yorkton.

BOARD OF DIRECTORS

Frank Proto, Chair (to April 1999)
Colleen Bailey, Chair (from February 2000)
Sonia Morris, Vice-Chair (Interim Chair from April 1999 to February 2000)
Faye Anderson
Lon Borgerson
Brad Hunter
Grant McConnell
Gursh Madhur
Maggie Siggins
Burton SmokeyDay
Susan Whitney

AUDIT COMMITTEE

Brad Hunter, Chair
Faye Anderson

STAFF

The Board identified five strategic directions, as outlined in the message from the Chair, for management action as it prepared the framework for the agency's activities over the next five years.

The Arts Board has a long and proven track record. With the combination of that history and its strong ties with the rest of the arts community, the Board is confident it will be able to meet the challenges and opportunities provided by the new Act.

Activities

The Single Arts Agency

The Board undertook a review of many aspects of the organization including its own efficiency in order to develop programs, operational policies, funding guidelines and criteria, advisory processes and partnership initiatives to fulfill the intent of the new legislation.

Changes were initiated that enabled Board members to be better informed and prepared to deal with the issues before them. The presentation of information to the board was improved to facilitate confident and efficient decision-making. Meeting formats were restructured to allow the opportunity for individual members to bring forward their ideas and concerns more effectively. Over the last two years, there has been clear separation between board and management responsibilities through adherence to governance policies. The Board's commitment to the successful realization of a single arts agency for Saskatchewan has been re-affirmed by the implementation of annual planning retreats to focus on the strategic directions of the agency.

As another step in the development of the single arts agency, the Museum Funding Review Report recommended that funding responsibilities for galleries previously supported through the old Museum and Gallery Grant Program be assigned to the Board. In this, the first year of the new Gallery Grant Program, the funding criteria and parameters were designed through a process of community consultation and facilitated by the Arts Board.

Increasing sources of funding to meet the growing demands of the arts community remains a priority. The Board recognizes that given the high quality of the applications it receives and funding it is able to provide, there is a lot of work deserving of support and acknowledgement that may not come to fruition. An examination of organizational and operating expenses with a view to maximizing grant programs allowed the Board to increase its Project Grants Program by $40,000 and its Global Grants Program by $10,000. Efforts to realize efficiencies and reduce costs will remain a major focus of the organization.

Gaining the acceptance and buy-in of the community for any changes will be a priority for the agency. The fostering of an atmosphere that encourages talking and listening will promote working collectively to increase public appreciation, obtain the resources necessary to ensure artists can concentrate on creation and further the development of the organization's fundamental beliefs. Board and staff are active participants in discussions and on committees and groups that examine the issues facing the arts today such as the City of Regina's Arts Commission, Museum Funding Review Committee and Tourism Saskatchewan's Cultural Tourism Advisory Committee. Representatives of the Arts Board attend as many events hosted by the community as possible. The Executive Director's role has focused on connecting directly with members of the community to gain a greater understanding of the issues of the arts

Saskatchewan Arts Board Staff
L to R: Gail Daggett, Art Rental Officer; Carle Steel, Grants and Records Clerk; Marni Aubichon, Executive Assistant; Doug Townsend, Visual and Media Arts Consultant; Jeremy Morgan, Executive Director; Peter Sametz, Director of Operations; Catherine Macaulay, Curator; Donna Knouse, Receptionist; Ron McLellan, Information Services Officer; Angela Birdsell, Performing Arts Consultant.
Missing: Marie Amor, Finance Clerk; Ryan Arnott, Preparator; Gail Paul Armstrong, Literary and Multidisciplinary Arts Consultant)
Photo: Don Hall
Audio and Visual Services, University of Regina

community as a whole and help forge stronger bonds throughout. This philosophy will be central in the coming year as the Board develops programs and policies with a view to addressing the pressing needs of the community.

Transition Process

The long-standing relationship between the Saskatchewan Arts Board and SaskCulture has been a major factor in facilitating the emergence of the single arts agency. The protocol agreement entered into by the two organizations in 1997 was the first step in the transition process. This agreement, which provided the framework for movement of provincial cultural organizations (PCOs) working in the arts to the Board for the purposes of adjudication, also served as a positive endorsement of the concept.

The acknowledgement that the Board is the more appropriate mechanism for delivery of programs to arts PCOs shows faith in the proven skills and expertise demonstrated by the Arts Board and a recognition of the Board's role in fostering the establishment and growth of many of these same PCOs.

Because the structure for delivery of programs at the Arts Board has changed substantially in the intervening years, the agreement was tailored to provide for the transfer in a way that would have the best impact on participating organizations. This year provided for a blending of processes with testing and revision as required. It was also the first full year of the Provincial Cultural Organizations Global Grants Program under the umbrella of the Saskatchewan Arts Board. In 1999/00 the Board adjudicated funding of $1,247,900 to six organizations to be paid by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

The Board continues to work with the PCOs to design services that most effectively serve the interests of participating organizations. The tailoring of programs to provide for a streamlined, efficient and accessible approach will go a long way towards fostering the confidence and support needed from the PCO community for the single arts agency.

In its continuing efforts to improve the resources available to the arts community in Saskatchewan, the Saskatchewan Arts Board will make negotiation of a long-term agreement with SaskCulture a priority in the next year. The framework of this agreement should cement the positive partnership between our two organizations and enable us to work closely together to maximize the use of all resources for arts and culture in Saskatchewan.

Advisory Processes

The inclusion of advisory processes in the new legislation may well turn out to be one of its most beneficial features. With artists at the forefront in exploring new ideas and advances in technology, the Board needs a range of approaches in gaining access to a broad spectrum of expertise. The implementation of meaningful advisory processes will provide the Board with the skills, perception and innovation it requires to deliver complete and comprehensive services. The Board directed management to examine a variety of advisory processes with the goal of establishing a two-way flow of information and advice between the Board and the arts community.

This closer, direct relationship will strengthen the bonds between the Saskatchewan Arts Board and the

Mel Bolen
Saskatchewan Craft Council
25th Anniversary Members Exhibition
Photo: Grant Kernan, AK Photos

rest of the arts community. Successful introduction of relevant advisory mechanisms will provide the community with a sense of ownership in the Board and allow unification of the entire community.

The Saskatchewan Arts Alliance is a key player in this initiative. The Arts Board has been working closely with SaskCulture and the Alliance to facilitate stronger partnerships for the arts in Saskatchewan.

Implementation of the advisory processes will be approached deliberately and carefully to ensure the opportunities they present are maximized. Progress to date has allowed for the active participation and input of the PCO and gallery communities in reviewing and developing their new granting programs. The Board has had the opportunity to hear and respond to concerns from the province's literary coalition. The Executive Director will have a fuller understanding of the challenges and rewards facing artists and arts organizations today. The work that has been undertaken is just a first step in what will be accomplished in the coming years.

Jingle Dress
Margaret Reynold
Saskatchewan Craft Council
Reprinted with the permission of the originating publication, *The Craft Factor*
Photo: Grant Kernan, AK Photos

Aboriginal Advisory Panel Report

The increased emphasis of the new Act on ethno-cultural and Aboriginal arts recognizes the importance of supporting a wide variety of traditional and contemporary arts practices. In 1997 the Board constituted an advisory panel of well-known and respected artists of Aboriginal ancestry "to consider and advise the Arts Board on policies, programs, delivery mechanisms and initiatives in the arts and their impact on the people of Saskatchewan."

The receipt and endorsement of the Aboriginal Advisory Panel's recommendations in April 1999 is the initial step in ensuring equity and access. As the first major program initiative launched under the auspices of its advisory processes, the Board realizes the key to success will be the support and involvement of Aboriginal artists.

The demise of Circle Vision Arts Corporation left a recognized void in the services available to the community. In furtherance of the report's objectives, the Board provided funding to Tribe and Sakewewak to carry out activities and programs previously undertaken by Circle Vision.

Management is securing resources that will be needed for meaningful implementation of the Report. The inclusion of funds in its upcoming appropriation requests and negotiations with SaskCulture for partnership opportunities presented by the Report, are a priority of the Board. In keeping with our belief in the spirit and intent of the Report, both Arts Board and SaskCulture employees attended an awareness session at Wanuskewin in March 2000 where they received an appreciation and understanding of the history of the region's First Nations and Metis peoples.

The commitment of the Board in embarking on this path will change assumptions, operations and the culture of the agency in a number of ways from application processes to the very notion of the kind of

artistic activity the Board should support. An integral component of this shift will be the establishment of the Aboriginal Advisory Committee. The role of the Committee will be essential in assisting management to develop an implementation strategy that will focus on cost/impact and addressing the broader needs of the Aboriginal arts community.

Arts Stabilization

Arts stabilization programs are designed to encourage development of long-term relationships between the corporate and arts communities. Over a five-year period, arts organizations receive funding intended to stabilize their operations and improve their financial management as well as access to technical expertise.

With support from the Samuel and Saidye Bronfman Family Foundation, in 1995 a steering committee comprised of leaders from the corporate community and other stakeholders started working towards introduction of an arts stabilization program for Saskatchewan. Following a comprehensive study process, the concept was endorsed by the Steering Committee as being beneficial to the arts communities of this province.

ARTS STABILIZATION BOARD AND TRANSITION STEERING COMMITTEE

Anne Lockie, Co-Chair
Jim McCrum, Co-Chair
Myrna Barclay, Sasktel
Valerie Creighton
Kellie Garrett, Farm Credit Corporation
Anne Parker, IPSCO
John Hobday, Samuel and Saidye Bronfman Family Foundation
Jeremy Morgan, Saskatchewan Arts Board
Ruth Pepin, Saskatoon Foundation
Keith Comstock, Municipal Affairs, Culture and Housing, Government of Saskatchewan
Andrea Sebastian, Canadian Heritage, Government of Canada

Upon receipt of the final report in 1999, this Committee concluded its work and appointed an interim committee to secure the necessary resources and pursue new leadership.

Assisted by consultant Valerie Creighton, the interim Committee developed terms of reference, a work plan, timeline and budget for the program and registered the program as a non-profit corporation. Meetings were held in Regina and Saskatoon to provide an update and obtain the input of the arts community.

While the role of the Arts Board in administration of the program is not yet defined, the Board expects to be a significant contributor to the achievement of the program's objectives. The Board looks forward to the federal and provincial government commitments so essential to the viability of this worthwhile program.

Saskatchewan Foundation for the Arts

On April 27, 1999 the dream became reality. The long-awaited Saskatchewan Foundation for the Arts was created by Private Members Bill and introduced by Pat Lorje, MLA for Saskatoon Southeast.

The Foundation will allow for those who value and enjoy the arts to express their appreciation and support by investing in the future of the arts community through the establishment of endowments. These funds can be directed for the improvement, development or training of artists or organizations specific to medium, region of the province, enhancement of participation opportunities or other interests of the contributor.

The Arts Board is often the beneficiary of bequests, memorial donations and other contributions. The Board has directed that such funds be transferred to the Foundation upon its establishment.

The Arts Board continues to provide the support necessary to enable the appointment of the first Board of Directors and commence operations within the next year. The challenges of structuring and securing the necessary resources for the Foundation will need a special mix of commitment and leadership.

Awards

To further its promotion of excellence, creativity and innovation in the arts, the Saskatchewan Arts Board sponsors a number of awards. These awards are presented to winners at special events that serve the purpose of stimulating interest and awareness while creating excitement and celebrating the achievements of the arts in Saskatchewan.

Poetry Award (Saskatchewan Book Awards)

Hilary Clark, *More Light* published by Brick Books

The Jane Turnbull Evans Memorial Award for Innovation in Craft (Saskatchewan Craft Council)

Anita Rocamora, *Seapod*

The support provided by the Board's sponsorship of the Best Experimental Production Award (Saskatchewan Motion Picture Industry) also goes towards hosting the Reel Revel in alternate years.

Lifetime Award for Excellence in the Arts

The highlight for the Arts Board is the bi-annual presentation of its own Lifetime Award for Excellence in the Arts. This award, consisting of a bronze bust of visual artist and founding member of the Saskatchewan Arts Board, Ernest Lindner, created by sculptor Joe Fafard, honours individuals whose accomplishments in the arts over a significant period of time have had a major impact on the arts provincially, nationally or internationally. Recipients are chosen for the:

- excellence, quality and significance of work created and/or their contributions;
- scope of these contributions and their impact on the arts;
- scope of the recognition received; and
- long-term continuity of the contributions and recognition.

At an awards ceremony in May, colleagues, friends and distinguished guests, joined recipients in celebrating their achievements. Presented by the Lieutenant Governor of Saskatchewan, the Honourable J.E.N. Weibe, these deserving individuals received recognition for their leadership, vision and contributions to the arts.

Hilary Clark and Saskatchewan Arts Board member, Maggie Siggins
Saskatchewan Book Awards
Photo: Leah Belteck, Audio and Visual Services, University of Regina

Ann Newdigate
Photo: Leah Belteck
Audio and Visual Services, University of Regina

Marjorie Dunlop and Gloria Mehlmann, Chair, Regina Public Library
Photo: Leah Bellock
Audio and Visual Services, University of Regina

Marjorie Dunlop

Marjorie Dunlop, Chief Librarian of the Regina Public Library from 1948 to 1972, is credited with making the library one of the most progressive in North America. She initiated diverse programming which continues to evolve and grow. Her philosophy of inclusion, and a firm belief that art should be free and accessible to all, led to the establishment of an art gallery in the Central Library. She embraced the arts as part of the repertoire of information formats available through public libraries. In 1972, the art gallery in the Central Library was named the Dunlop Art Gallery in her honour.

Caroline Heath

Caroline Heath is recognized for her work as a critic, editor, book publisher and writer. She was Editor of GRAIN Magazine from 1973 to 1979. She worked to provide a forum for, and the exposure of writers from the Canadian prairies. She assisted emerging writers through her critical assessments of their work, and presented writing workshops in small communities. In 1983, she started a book publishing company, Fifth House, which she continued to operate until 1988. A book of her selected poems, *Why Couldn't You See Blue?* was published posthumously in 1994.

Ann Newdigate

Ann Newdigate is celebrated as an artist, educator, lecturer, adjudicator, mentor and writer. She was one of the founders of Shoestring Gallery in Saskatoon and played an important role in the reorganization of Blackflash magazine in 1997. She is internationally known for her tapestry work and her efforts to have tapestry recognized as an expressive medium equivalent to all other art forms. Her work has been widely exhibited in solo and group shows. In 1992, she was commissioned to design a tapestry for Ottawa's new City Hall, and in 1994, she collaborated in the design of a community tapestry for Prince Albert. She served as a member of the Saskatchewan Arts Board from 1992 to 1995.

Nik Semenoff

Nik Semenoff is honoured for his accomplishments as an artist, printmaker, goldsmith, educator and inventor. He revolutionized modern lithography and invented a number of new printmaking processes, in particular the waterless lithographic process. His discoveries and research have been presented at international academic conferences and published in academic

Caroline Heath
Photo: Courtesy of Simon Heath

Nik Semenoff
Photo: Leah Belteck
Audio and Visual Services, University of Regina

Simon Heath and the Honourable J.E.N. Weibe, Lieutenant Governor of Saskatchewan
Photo: Leah Belteck
Audio and Visual Services, University of Regina

journals, and outlined on a popular website. As an artist, his work has been commissioned and exhibited internationally, and has been included in major collections. He served as a member of the faculty and as Artist-in-Residence at the Department of Art and Art History at the University of Saskatchewan.

Sonia Morris, Master of Ceremonies
Photo: Leah Belteck
Audio and Visual Services, University of Regina

Programs

In the final analysis, the building of strong alliances will form the foundation for success of the new agency. In addition to the Arts Board's increases to the Project and Global Grants Programs, the ongoing commitment of the Board and SaskCulture to ensuring adequate resources are available for the needs of the community resulted in an increase of $111,500 to the Artist-in-Residence Program and a transfer of $130,000 for the new Gallery Grant Program.

The granting programs offered by the Saskatchewan Arts Board have the most direct impact of all its services. Funding under its various programs goes to support a substantial amount of the work and development of artists, organizations and provincial cultural organizations working in the arts. The services offered go far beyond financial assistance. The agency's program consultant section, with expertise in all disciplines, allows organizations and artists access to the knowledge, skills and abilities needed to assist them in their work. Whether to student or seasoned veteran, emerging or firmly established artist, newly envisioned organization or oldest continuing symphony in Canada, our program consultants can provide needed guidance and advice.

Mozart at Mission Ridge
Children's Activity Area
Regina Symphony Orchestra
Photo: Lal Straub

As the primary stakeholders of the Board's programs, the citizens of this province receive an enormous amount of economic and cultural benefit for a relatively small investment. The people of Saskatchewan are the ones who attend plays and exhibitions, subscribe to the symphony and theatre, purchase and enjoy the results of a local artist's creative effort, enroll their children in band, music and dance classes and learn and explore the arts at their local community centres. Through its Global Grants, Gallery Grant, Project Grant and Provincial Cultural Organization Global Grant Programs, the Saskatchewan Arts Board is proud to support the province's arts organizations in their efforts to reach new audiences, develop a wider understanding and encourage excellence.

Funding under these programs went to support Globe Theatre's Lanterns on the Lake Festival and the Regina Symphony Orchestra's Mozart at Mission Ridge concert. Both were tremendous successes and delighted new and old audiences alike. Shakespeare on the Saskatchewan's *Midsummer Night's Dream* played to sell out crowds and Persephone Theatre opened its 1999-2000 season with an anniversary production of *Mail Order Bride* featuring actor Tom Rooney in his directorial debut.

In music, the Regina Saxophone Quartet received a grant to commission work for chamber ensemble by Saskatchewan composer Thomas Schudel which will be performed at the World Saxophone Congress in Montreal in July 2000. The Saskatchewan Jazz Festival was able to produce its first ever high school All-Star Jazz Vocal Ensemble made up of young singers from all over the province. In further recognition of the positive impact of the arts on children, funding was provided to the Regina Early Learning Centre to purchase a set of ORFF instruments to assist in the development of preschool children.

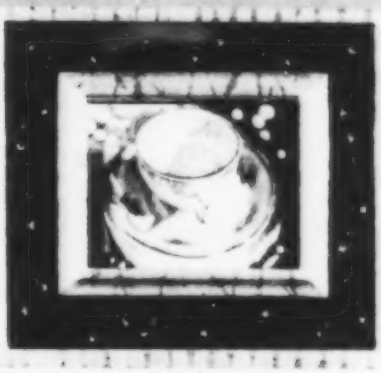
Arts Board funding contributed to many activities in the visual and media arts in the province featuring the work of both emerging and senior artists. The Rosemont Art Gallery exhibition, *Generation Next*,

presented new work from the upcoming generation of artists. Three of the featured artists, Debbie Wozniak, Tracy Templeton, and Jefferson Little have been funded through the Individual Assistance Program. The Mendel Art Gallery exhibition, *George Glenn: The Space Between Words*, presented the work of Prince Albert artist George Glenn in his first solo show at the gallery. The Little Gallery's installation tent featured two works, *teleVisionquest* and *Sky-lore*, by artists Chris Ferchuk, David Nelson, Marcel Brunet, and Kathleen Houston, at the 1999 Western Canada Games.

Flicks: Saskatchewan International Children's Film Festival, with Video Verite and the University of Saskatchewan's Music Department, presented a workshop and lecture for film professionals, students, music educators and video artists led by Canadian composer, Paul Inston.

The Organization of Saskatchewan Arts Councils (OSAC) experienced another successful year in 1999/2000. 50 community arts councils and 68 school centres, led by more than 1,000 volunteers presented 14 visual arts exhibitions and more than 260 live performances. St. James' Refiner's Choir from Saskatoon, in one of the biggest arts council tours by a choir in OSAC's history, performed to enthusiastic audiences in 13 different communities. From Saskatchewan Showcase of the Arts '99 held in North Battleford evolved *Kohkominahkesis (Grandmother Spider)* – an exhibition of First Nations textiles and weaving traditions. Curated by Audrey Dreaver and presented by Tribe, the Saskatchewan Craft Council and OSAC, this exhibition will tour through OSAC communities for one year.

Funding provided by the Board assisted the province's two largest book publishers in their pursuit of literary excellence. Honoured at the Saskatchewan Book Awards were Coteau Book's publications *The Maleness of God*, by Brenda Baker of Saskatoon (Fiction Award); *The Walnut Tree*, by Martha Blum of Saskatoon (Saskatchewan Book Award and First Book {Brenda Macdonald Riches} Award); and *The Long Landscape*, by Paul Wilson of Regina (Regina Book Award) as well as Thistledown Press's *The Lady at Batoche*, by Dave Richards of Moose Jaw (Children's Literary Award). Support from the Arts Board is also provided to assist in the work of the Saskatchewan Book Awards in acknowledging our province's literary achievements. Coteau Books received overwhelming public response for its publication of *Gold on Ice: The Story of the Sandra Schmirler Curling Team*.



Robert B. Senger
Green Constellation, 199
acrylic on canvas and wood
on rental to Saskatchewan Gaming Corporation - Casino Regina

Whether through community residencies, teaching local classes, or living on your block, individual artists touch and improve our quality of life on a daily basis. Through its Individual Assistance Grant, Project Grant and Artist-in-Residence Grant Programs the Saskatchewan Arts Board provides funding to artists in support of their efforts to achieve ever-higher levels of creative innovation

1999-2000 was an important year for Saskatchewan composers. With assistance from the Arts Board, Regina composer Elizabeth Raum will travel to Russia to record a CD of three of her Tuba Concerti with the St. Petersburg Orchestra and was commissioned to compose a new work for the International Tuba and Euphonium Conference in Regina in May 2000. Angie Tysseland undertook a project to write and

Neil Currie, Erika Raum and Earl Stafford
Post-concert reception for performance of Neil Currie's *Symphony* and Barber's *Concerto for Violin, op. 14*
Saskatoon Symphony Orchestra
Photo: Shauna Wilson

Leesa Streifler
Fear (from "Regina Billboard Project"), 1989
charcoal, chalk pastel, acrylic on paper
on rental to Farm Credit Corporation
(Regina)

orchestrate a choral masque, Monte Keene Pishney-Floyd will complete a major multi-layered symphonic work and Regina composer Rob Ursan composed a musical version of the well-known novel, *Alice in Wonderland*, performed by Do It With Class Young People's Theatre. Saskatoon Symphony composer-in-residence Neil Currie spearheaded the Symphony's successful 1999 3-day New Music Festival, which featured work of Saskatchewan composers David McIntyre, Neil Currie, Gyula Csapo and many other local, regional and international composers.

Saskatoon singer songwriter Nicol Lischka completed a series of new works for her next recording. In the summer of 1999 Lischka was a featured performer at Lillith Fair stage in Edmonton and performed at the first annual Prairie Music Awards in Winnipeg.

Chris Gardiner
Project 1064

Emerging theatre artist Corina Wesdyk was awarded funds to create a performance installation on the imagery and lore of contemporary North American burial ceremonies and Regina actor, director and producer Michele Sereda developed and created a performance piece entitled *Frozen Lady* for production in 2000 - 2001.

In *How to Help Animals Escape from the Natural Sciences*, visual artist Bill Burns continues his exploration of ideology and the natural world. Moose Jaw curator Heather Smith undertook research on *The Prospectors*, a group of Saskatchewan artists who formed an alliance in 1948. Michael Crochetiere's *Subterranean Passage* premiered at the 1999 Toronto International Film Festival. Crochetiere is currently working on his film, *Dark Flowers*, a poetic narrative which explores imagination in early adolescence as an instrument of survival. Donna Caruso's documentary, *Rapture of the Deep*, featured the life and art of Canadian poet Anne Szumigalski. Senior artist David Alexander was chosen as guest artist-in-residence at the Straumur Art Commune in Hafnarfjörður, Iceland.

Saskatchewan writers continued to be honoured for their accomplishments. Tim Lilburn of Saskatoon was presented with awards at the Saskatchewan Book Awards for *To the River*, published by McClelland & Stewart (Book of the Year Award) and *Living in the World as if It Were Home*, published by Cormorant Books (Nonfiction Award).

The Artist-in-Residence Program, funded in partnership with SaskCulture and paid through the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, continued to have a large impact on the communities of this province. Common Weal Community Arts, Inc.'s sponsorship of Artist-in-Residence Mike Jozsa in Regina's core community provided visual arts programming to individuals whose access to the arts has been limited or non-existent in the past. Through partnerships with the Four Directions Health Centre, Sakewewak First Nations Artist Collective and Thomson School, an artists' cooperative, studio and workshop sessions and school art projects have been

launched. Mike developed relationships of trust with, and served as a mentor, leader, stimulus and resource for community residents. This program is a model for innovative ways in which agencies can work together and be pro-active in communities, and for imaginative approaches that an artist can adopt while working with the people in those communities.

The English Department at the Saskatchewan Indian Federated College sponsored an Artist-in-Residence Program during the year, which served the College's campuses in Regina, Saskatoon, Prince Albert and other communities around the province as well as the University of Regina. Writer in residence, Randy Lundy, served as a role model, mentor, tutor and editor for emerging writers, encouraged and guided university instructors teaching Aboriginal literature or attempting to incorporate Aboriginal writing and literature into their courses, and educated the Aboriginal and university communities about the calling, life and role of a writer. Randy's book, *Under the Night Sun*, published by Coteau Books, was nominated for the Saskatchewan Book Awards' First Peoples Publishing Award in 1999.

The Board is continually revising and refining its programs and services with the full input of their participants. In addition to the ongoing process of examining its procedures following each grant deadline, the Board will finalize its comprehensive review of the Global Grants Program and undertake an extensive evaluation of the Artist-in-Residence Program in the coming year.

Adjudication Process

Peer adjudication processes for its programs are another indicator of the Board's commitment to receiving input and ensuring the professionalism of grant processes. Given the ever new, ever expanding environment we operate in, the Board cannot realistically keep pace without access to the guidance and expertise provided through peer assessment.

Jury lists are carefully constructed from lists of individuals nominated by Board members, staff and the arts community for their expertise and reputation. Thoughtful consideration is given to a broad representation of interests, influences and knowledge as well as providing fair representation by gender, race, language, residency, institutional affiliation and artistic school of thought. Jurors are chosen to reflect the mix of specific genres, media and requirements needed to assess the applications before them.

Each year the Board receives more applications than it can fund. Through the peer adjudication process, decisions on who will receive grants are made in as fair and objective a manner as possible. Applications are assessed and recommended for funding by a jury comprised of artists or individuals currently working or practicing in the discipline relevant to the applications being considered. Jurors are also requested to provide suggested improvements and feedback on the policies and processes of the Arts Board. The recommendations are forwarded to the Board who uphold the integrity of process by approving the jury's recommendations subject to the availability of funds.

Applicants receive the full benefit of jury members' knowledge through a feedback process on their application and programs.

Governor of the Dew
Hoyd Favel Starr (author)
Globe Theatre

Governor of the Dew
Andrea Menard
Globe Theatre

Jurors

INDIVIDUAL ASSISTANCE

Visual
Jennifer Brass
Gilles Hébert
Michael Hosaluk
Anthony Kiendl
Bradlee LaRocque
Ann Newdigate

Media
Terry Billings
Steven Heimbecker
Dennis Jackson
Evelyn Poitras
Ian Preston
Robin Schlaht

Performing

Music
Allan Gordon Bell
Miles Newman
David Scott
Angie Tysseland
Nicol Lischka
Stephen McClatchie

Dance
Dianne Fraser
Michael Toppings
Connie Moker Wernikowski

Theatre
Floyd Favel Starr
Susan Ferley
Michael Toppings
Connie Moker Wernikowski

Literary
Steven Michael Brezensky
Louise Halfe
Alison Lohans
Mansel Robinson
Steven Ross Smith
Sean Virgo

ARTIST-IN-RESIDENCE

Tina Beaudry
Brian Gladwell
Cheryl L'Hirondelle
Ward Schell
Barbara Terfloth
Rachael Van Fossen

GALLERY

Barry Ace
David Craig
Marla Gerein
Cheryl Meszaros
Keith Wallace

PROVINCIAL CULTURAL ORGANIZATION GLOBAL

Brenda Barry Byrne
Don List
Carmen Milenkovic
Richard Moldenhauer

PROJECT GRANT PROGRAM

Literary
Miki Andrejevic
Jane Billinghurst
Steven Michael Berzensky
Alison Lohans
Mansel Robinson
Pat Sanders

Performing
Floyd Favel Starr
Susan Ferley
Dianne Fraser
Russell Kelley
Aleksandra Koerbler
Nicol Lischka
Stephen McClatchie
Greg Nelson
David Scott
Connie Moker Wernikowski

Visual and Media
Barry Ace
Patrick Close
David Craig
Marla Gerein
Roger Lee
Cheryl Meszaros
Belinda New
Keith Wallace

GLOBAL GRANTS PROGRAM

Global Grants awarded for the 1999-2000 fiscal year were adjudicated at the November 1998 deadline.

Literary
Miki Andrejevic
Jane Billinghurst
Gordon Platt
Pat Sanders
Greg Young-Ing

Performing
André Courchesne
Russell Kelley
Ann Kipling-Brown
C. Stephen Smith
Donna Spencer

Visual and Media
Charles Fox
Cheryl Meszaros
Sheila Orr
Francine Perinet
Vincent Varga

ARTIST-IN-RESIDENCE GRANT PROGRAM RECIPIENTS

The Artist-in-Residence Grant Program, a partnership with SaskCulture, Inc., with funds provided by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, assists the Saskatchewan Arts Board in fulfilling its mandate by providing incorporated non-profit organizations with the opportunity to respond to community needs for development in the arts by engaging Saskatchewan artists to work and reside in Saskatchewan communities for a period of up to one year.

Association Canadienne-française de Regina	Performing	Regina	$25,000
Battlefords Allied Arts Council	Visual	North Battleford	$25,000
Estevan Arts Council	Visual	Estevan	$25,000
Langenburg Arts Council	Visual	Langenburg	$25,000
Regina Beach Arts and Crafts Association	Visual	Regina Beach	$25,000
Regina Symphony Orchestra	Performing	Regina	$25,000
Saskatchewan Choral Federation	Performing	Battlefords	$25,000
Saskatchewan Writers Guild	Literary	Humboldt	$25,000

GALLERY GRANT PROGRAM RECIPIENTS

The Gallery Grant Program, a partnership with SaskCulture, Inc., with funds provided by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, assists the Saskatchewan Arts Board in fulfilling its mandate by providing grants to support the operations of not-for-profit art galleries in the province of Saskatchewan.

AKA Gallery Inc.	Visual	Saskatoon	$15,640
Art Gallery of Swift Current National Exhibition Centre	Visual	Swift Current	$8,000
Chapel Gallery	Visual	North Battleford	$10,000
Dunlop Art Gallery	Visual	Regina	$15,000
Estevan National Exhibition Centre	Visual	Estevan	$10,000
Godfrey Deane Cultural Centre	Visual	Yorkton	$4,160
Little Gallery Inc.	Visual	Prince Albert	$15,000
Moose Jaw Art Museum	Visual	Moose Jaw	$17,500
Neutral Ground	Visual	Regina	$15,000
Rosemont Art Gallery	Visual	Regina	$11,000
The Photographers Gallery	Visual	Saskatoon	$8,700

GLOBAL GRANTS PROGRAM RECIPIENTS

The Global Grants Program assists the Saskatchewan Arts Board in fulfilling its mandate by providing grants to eligible arts organizations active in the arts in Saskatchewan.

AKA Gallery	Visual	Saskatoon	$34,000
Art Gallery of Swift Current National Exhibition Centre	Visual	Swift Current	$22,000
Buffalo Berry Press	Literary	Saskatoon	$23,000
CARFAC Saskatchewan	Visual	Regina	$31,500
Coteau Books	Literary	Regina	$93,000
Dancing Sky Theatre	Performing	Meacham	$34,000
Dunlop Art Gallery	Visual	Regina	$59,000
Estevan National Exhibition Centre	Visual	Estevan	$21,000
Globe Theatre	Performing	Regina	$203,000
La Troupe du Jour	Performing	Saskatoon	$31,500
Little Gallery	Visual	Prince Albert	$42,500
Living Skies Festival of Words	Literary	Moose Jaw	$12,500

Pastel Workshop in conjunction with Grai McConnell Exhibition *Home and Animal*

Art Gallery of Swif Current National Exhibition Centre

Photo: Kim Houghtaling

MacKenzie Art Gallery	Visual	Regina	$106,500
Mendel Art Gallery	Visual	Saskatoon	$160,000
Moose Jaw Art Museum	Visual	Moose Jaw	$38,000
Neutral Ground	Visual	Regina	$35,500
New Dance Horizons	Performing	Regina	$55,000
NeWest Review	Literary	Saskatoon	$25,500
Northern Saskatchewan International Children's Festival	Performing	Saskatoon	$5,000
Opera Saskatchewan	Performing	Regina	$10,500
Persephone Theatre	Performing	Saskatoon	$143,000
Prairie New Music	Performing	Regina	$3,500
Regina Symphony Orchestra	Performing	Regina	$148,000
Rosemont Art Gallery	Visual	Regina	$30,000
Sage Hill Writing Experience	Literary	Saskatoon	$52,500
Sakewewak First Nations Artists Collective	Visual	Regina	$21,000
Saskatchewan Arts Alliance	Multidisciplinary	Regina	$3,500
Saskatchewan Book Awards	Literary	Regina	$3,000
Saskatchewan Craft Council	Visual	Saskatoon	$28,000
Saskatchewan Filmpool	Media	Regina	$27,000
Saskatchewan Writers Guild	Literary	Regina	$89,400
Saskatoon Jazz Society	Performing	Saskatoon	$17,000
Saskatoon Symphony Society	Performing	Saskatoon	$141,000
Shakespeare on the Saskatchewan Festival	Performing	Saskatoon	$59,000
Station Arts Centre	Performing	Rosthern	$4,000
The Photographers Gallery	Visual	Saskatoon	$37,500
Thistledown Press	Literary	Saskatoon	$80,500
Tribe	Visual	Saskatoon	$18,500
Twenty Fifth Street Theatre	Performing	Saskatoon	$22,500
Video Verite Artists Centre	Media	Saskatoon	$28,000
Wanuskewin Heritage Park	Visual	Saskatoon	$12,000

Michael Toppings
The House Project
Photo: Don Healy
Courtesy of the Regina Leader Post

Kathleen Houston initiating hands-on activity for a school tour **The Little Gallery**
Photo: Ulrike Veith

INDIVIDUAL ASSISTANCE GRANT PROGRAM RECIPIENTS

The Individual Assistance Grant Program assists the Saskatchewan Arts Board in fulfilling its mandate by providing grants to Saskatchewan artists and individuals active in the arts in the province. In January of 2000, the travel grant program was amalgamated into the Individual Assistance Program.

CREATIVE A			
Ven Begamudre	Literary	Regina	$10,602
Sandra Birdsell	Literary	Regina	$15,000
Paula Costain	Theatre	Regina	$5,035
Steven Heimbecker	Media	Springwater	$6,227
Monte Keene Pishny-Floyd	Music	Saskatoon	$11,500
Edward Poitras	Visual	Punnichy	$20,000
Elizabeth Raum	Music	Regina	$16,215
Steven Ross Smith	Literary	Saskatoon	$18,000
CREATIVE B			
Dianne Anderson	Visual	Regina	$12,000
Joanne Bristol	Media	Regina	$2,785
W.E. (Bill) Burns	Visual	Regina	$12,000
Michael Crochetiere	Media	Regina	$12,000
Linda Duvall	Visual	Saskatoon	$12,000
Suzanne Evans	Visual	Saskatoon	$10,580
Warren Goulding	Literary	Saskatoon	$12,000
Alamgir Huque	Visual	Saskatoon	$5,533
Robert Jerome	Visual	Saskatoon	$4,000
Marsha Kennedy	Visual	Regina	$4,387
Bradlee LaRocque	Visual	Saskatoon	$12,000
Sylvia Legris	Literary	Saskatoon	$12,000
Laureen Marchand	Visual	Saskatoon	$7,500
Marketa Newman	Visual	Saskatoon	$4,000
John Noestheden	Visual	Regina	$12,000
Sheila Nourse	Visual	Regina	$6,000
Wendy Peart	Visual	Regina	$10,000
Brenda Pelkey	Visual	Saskatoon	$12,000
Taras Polataiko	Visual	Saskatoon	$12,000
Susan Risk	Media	Regina	$6,000
William Robertson	Literary	Saskatoon	$12,000
Frances Robson	Visual	Saskatoon	$12,000
Veronika Ronkos	Music	Saskatoon	$5,938
Dawna Rose	Visual	Saskatoon	$7,624
Michele Sereda	Theatre	Regina	$1,757
Lorri Solomon	Music	Manor	$5,455
Tracy Templeton	Visual	Regina	$11,990
Angie Tysseland	Music	Saskatoon	$6,546
Robert Ursan	Music	Regina	$5,580
CREATIVE C			
Shannon Berard-Gardiner	Visual	Regina	$3,980
Chris Ferchuk	Media	Prince Albert	$4,000
Christopher Gardiner	Visual	Regina	$4,000
Sky Glabush	Visual	Saskatoon	$4,000

Darren Gowan
Frances Greenslade
Julia Herperger
Ned Herperger
Ken Howe
Randy Lundy
R. Leslea Mair
Heather Malek
Jeffrey Nye
Percy Paul
Rob Pytlyk
Troy Rhoades
Dwayne Rohachuk
Bette Sadoway
Darlene Schmidt
Shelley Sopher
Jeff Spokes
Eric Uglem
Corina Wesdyk

PROFESSIONAL DEVELOPMENT B

Maureen Drummond
Jennifer Encinas-Veszi
Pamela Haig Bartley
Carrie Thiel

PROFESSIONAL DEVELOPMENT C

Jeri-Mae Astolfi
Damien Bartlett
Heather Campbell
Diana Chabros
Bess Durey
Aaron Ferridge
Laura Forgie
Matthew Golding
Jocelyn Hunter
Rachelle Jeworski
Michelle Martin
Jonathan McCaslin
Tania Miller
Sandhya Padmanabh
Joshua Patterson
Ryan Purchase
L. Brett Scott
Shelley Yu

RESEARCH B

Heather Smith

TRAVEL

David Alexander
Linnae Bellay
Michael Crochetiere
Linda Duvall
Karen Finnsson

Getting up close and musical with orchestra musicians
Super Duper Kids Koncerts
Regina Symphony Orchestra
Photo: Lal Straub

Visual	Balcarres	$4,000
Literary	Regina	$4,000
Literary	Saskatoon	$4,000
Visual	Regina	$730
Literary	Regina	$3,845
Literary	Saskatoon	$4,000
Media	Regina	$2,500
Media	Regina	$3,455
Visual	Lumsden	$4,000
Visual	Patuanak	$4,000
Media	Regina	$4,000
Media	Regina	$4,000
Visual	Prince Albert	$1,750
Literary	Saskatoon	$4,000
Literary	Regina	$3,263
Visual	Regina	$4,000
Visual	Saskatoon	$3,500
Visual	Swift Current	$4,000
Theatre	Regina	$1,714
Theatre	Regina	$7,500
Music	Saskatoon	$1,395
Theatre	Saskatoon	$1,505
Theatre	Saskatoon	$1,871
Music	Yorkton	$4,000
Theatre	Saskatoon	$1,124
Dance	Regina	$1,142
Visual	Regina	$1,800
Music	Regina	$2,000
Dance	Ebenezer	$1,142
Dance	Regina	$1,142
Dance	Saskatoon	$2,014
Dance	Regina	$1,007
Dance	Regina	$1,142
Music	Saskatoon	$3,000
Music	Regina	$2,338
Music	Foam Lake	$4,000
Media	Regina	$4,000
Dance	Regina	$1,142
Music	Regina	$3,000
Music	Regina	$4,000
Dance	Regina	$1,142
Visual	Moose Jaw	$3,500
Visual	Saskatoon	$1,250
Dance	Swift Current	$1,007
Media	Regina	$700
Visual	Saskatoon	$700
Music	Regina	$3,209

Steven Heimbecker	Media	Springwater	$955
Kathleen Irwin	Theatre	Regina	$896
Michel Marchildon	Music	Regina	$1,275
Yvanna Mycyk	Music	Riverside Estates	$850
Lia Pas (awarded 98-99)	Music	Regina	$218
Elizabeth Raum	Music	Regina	$455
Sasha Semenoff	Visual	Saskatoon	$800
Nathan Simington	Music	Saskatoon	$781
Gerri Ann Siwek	Visual	Regina	$700
Regan Toews	Music	Saskatoon	$734

PROJECT ASSISTANCE GRANT PROGRAM RECIPIENTS

The Project Assistance Grant Program assists the Saskatchewan Arts Board in fulfilling its mandate by providing grants for:

- short-term specific activities or events which benefit the arts and artists in Saskatchewan, and are organized and presented by individuals or organizations; and
- the annual program activities of organizations which benefit the arts and artists in Saskatchewan.

ArtSchool Saskatchewan	Multidisciplinary	Regina	$2,250
Barbara Cameron	Performing	Regina	$4,000
Chapel Gallery	Visual	North Battleford	$2,600
Common Weal Community Arts	Media	Regina	$3,179
Curtain Razors	Performing	Regina	$5,000
Rhonda Donais	Performing	Regina	$1,030
Flicks: Saskatchewan International Children's Film Festival	Media	Saskatoon	$1,000
Four Mothers, One Sky	Performing	Regina	$5,000
Friends of the Broadway Theatre	Media	Saskatoon	$500
John Griffiths	Performing	Regina	$2,000
Hagios Press	Literary	Saskatoon	$12,029
Jazz Play	Performing	Saskatoon	$4,100
Juventus Choir	Performing	Regina	$3,000
L'Association communautaire fransaskoise de Gravelbourg	Literary	Gravelbourg	$1,751
La Commission Culturelle Fransaskoise	Performing	Regina	$4,000
Judy McCrosky	Literary	Saskatoon	$1,500
Ness Creek Culture and Recreational Society	Performing	Saskatoon	$5,000
Northern Saskatchewan International Children's Festival	Performing	Saskatoon	$2,000
Petri's Quadrille	Visual	Regina	$3,400
Queer City Cinema	Media	Regina	$2,600
Queer City Cinema	Media	Regina	$5,000
Regina Early Learning Centre	Performing	Regina	$7,428
Regina Guild of Folk Arts	Performing	Regina	$7,500
Regina Philharmonic Chorus	Performing	Regina	$2,000
Regina Saxophone Quartet	Performing	Regina	$2,000
Sakewewak First Nations Artists Collective	Visual	Regina	$3,000
Sask Terra	Visual	Outlook	$2,600
Saskatchewan Jazz Festival	Performing	Saskatoon	$7,430
Saskatchewan Jazz Festival	Performing	Saskatoon	$5,829
Theytus Books Ltd.	Literary	Penticton	$3,500
Tisdale Lions Band	Performing	Tisdale	$2,000

Tribe	Visual	Saskatoon	$5,000
Tribe	Visual	Saskatoon	$2,500
Jennifer Wynne Webber	Performing	Saskatoon	$5,000
Yevshan Ukrainian Folk Ballet Ensemble	Performing	Saskatoon	$1,692
Youth Ballet Company of Saskatchewan	Performing	Regina	$2,082

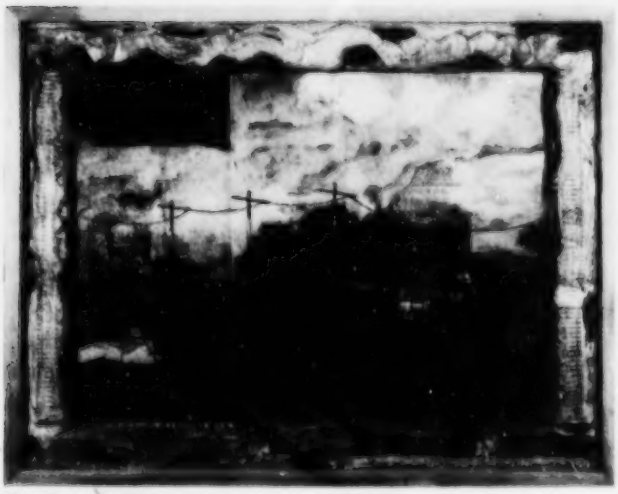
PROVINCIAL CULTURAL ORGANIZATION GLOBAL GRANT PROGRAM RECIPIENTS

The Provincial Cultural Organization's Global Grant Program, funded in partnership with SaskCulture and paid through the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, assists the Saskatchewan Arts Board in fulfilling its mandate by providing annual global grants to eligible provincial cultural organizations with program mandates in the arts in Saskatchewan. This year the program provided funding to the following organizations to a total amount of $1,247,900:

CARFAC Saskatchewan	Visual
Organization of Saskatchewan Arts Councils	Multidisciplinary
Saskatchewan Craft Council	Visual
Saskatchewan Music Festival Association	Performing
Saskatchewan Orchestral Association	Performing
Saskatchewan Writers Guild	Literary

Permanent Collection

From its inception, the Board recognized the value of preserving a history of Saskatchewan art for the enjoyment of future generations. Hence, in 1950, the Board began the task of building what today is the world's largest collection of art works by Saskatchewan artists. The Collections consist of the Saskatchewan Arts Board's archives, Literary Collection and Permanent Collection.



Heather M. Cline
New Line Venn to Watrous, 1999
mixed media

Estimated by the Board to be worth over $2.4 million, the Permanent Collection boasts over 2,300 works by more than 580 artists representing the evolution of art and artists in Saskatchewan. The contents of its two vaults located at the Centre of the Arts are a fitting tribute to the vision, passion and richness of diversity that characterize Saskatchewan.

Tremendous care and attention is devoted to maintenance of the collection. A team of professionals oversees its preservation and ensures its ongoing quality. Guided by the extensive experience of the members of the Collections Advisory Panel who assist the Board in reviewing collection policies, acquisition plans and donations of art, the Board purchased 34 works valued at over $30,000.

PERMANENT COLLECTION PURCHASES

Henry Bonli
Blue Field, 1962
enamel, latex on black masonite

Jennifer Brass
Protector of Sacred Text I, 1997-1998
screen prints on handmade paper

Jennifer Brass
Protector of Sacred Text II, 1997-1998
screen prints on handmade paper

Heather M. Cline
New Line Venn to Watrous, 1999
mixed media

Trudy Fischer
Untitled, c.1956
screen print on newspaper

George Glenn
truth and beauty series #1, no absolute beauty, 1998
acrylic, gold leaf on incised drywall panel

George Glenn
truth and beauty series #2, 1998
acrylic, polyfilla on incised drywall panel

George Glenn
truth and beauty series #3, 1998
acrylic, polyfilla on incised drywall panel

George Glenn
truth and beauty series #4, no absolute truth, 1998
acrylic, gold leaf on incised drywall panel

George Glenn
truth and beauty series #5, 1998
acrylic, gold leaf on incised drywall panel

George Glenn
...darkness that is not darkness with the Spirit, or with the Sun, or with the Earth, our mother., 1999
mixed media

Andrew Hudson
Ita Reading, 1962
graphite on paper

Andrew Hudson
Landscape with Trees, 1962
oil on masonite

Clint Hunker
Spruce River, Dead Fall, 1999
pastel on panel

Clint Hunker
Juniper Valley; Dots of Remaining Snow, 1999
pastel on panel

Ann James
Worn Out Memory Series #4, n.d.
clay, glaze, lustre, decals, wire

Brian James
Grain, 1999
correction fluid, stain on plywood

Marsha Kennedy
Setting IV, 1997
oil on panel with etched glass

Marsha Kennedy
Setting VIII, 1997
oil on panel with etched glass

Dorothy Knowles
Untitled (woman and child), 1959
watercolour, ink on paper

Diane Lara
Stepping Stone, 1997
drypoint, caning

Neal McLeod
ê-mâmitonêyihtamân / I am thinking, 1997
oil, acrylic, thread on canvas

Dorothy Martin
Blue Chill, 1972
oil on canvas board

John Miller
Untitled, 1959
oil, graphite on masonite

Helga Palko
Bowl, c.1959
champleve enamel on copper

COLLECTIONS ADVISORY PANEL

Grant McConnell, Chair
Lee-Ann Martin
Helen Marzolf
Tim Nowlin

Anita Rocamora
Seapod, 1999
porcelain, glaze

Nik Semenoff
Medal Benjamin Jon, 1994
lithograph (14/20)

Nik Semenoff
Toodalum, 1996
lithograph (17/20)

Nik Semenoff
Medal for Zachary Dan, 1998
lithograph (4/7)

Susan Shantz
ellipsis, 1996
wood, glass, paint, ashes, bark, roses, plastic laminate

Rae Staseson
Fates, 1998
back-lit duratrans

Eric Uglem
Wheat Field and Coulee, 2000
oil on canvas

Joyce Whitebear Reed
Berry Pickers, n.d.
collagraph (3/6)

Joyce Whitebear Reed
As I Recalled, n.d.
collagraph (6/6)

Trudy Fischer
Montage, 1967
woodcut
Gift of Marjorie Dunlop

Neal McLeod
e-mamitoneyihtaman/ I am thinking, 1997
oil, acrylic, thread on canvas

The Collection's relevance and importance to Saskatchewan becomes clear through the number of generous donations of works the Board receives each year. It is this spirit that will allow the Collection to flourish for the enrichment and enlightenment of generations to come. This year the Arts Board was the beneficiary of donations and bequests of 17 items valued at over $12,000.

PERMANENT COLLECTION DONATIONS AND BEQUESTS

ARCHIVES

Lea Collins' Archive (part 2),
correspondence, cards, scrapbooks and newspaper clippings
Gift of Wayne and Barbara Collins

ART

Trudy Fischer
Montage, 1967
woodcut
Gift of Marjorie Dunlop

Marsha Kennedy
Setting VI, 1997
oil on panel with etched glass
Gift of the artist

Folmer Hansen/David Ross
Plate, 1973
clay, glaze
Bequest of George A. Ross

Folmer Hansen/David Ross
Creamer, 1960
clay, glaze
Bequest of George A. Ross

Folmer Hansen/David Ross
Cheese bell with plate, 1963
clay, glaze, wood
Bequest of George A. Ross

Folmer Hansen/David Ross
Two cups, 1968
clay, glaze
Bequest of George A. Ross

Folmer Hansen/David Ross
Cup, 1973
clay, glaze
Bequest of George A. Ross

Folmer Hansen/David Ross
Jam Pot, 1973
clay, glaze
Bequest of George A. Ross

Folmer Hansen/David Ross
Jam Pot, 1973
clay, glaze
Bequest of George A. Ross

Folmer Hansen/David Ross
Jam Pot, 1973
clay, glaze
Bequest of George A. Ross

Folmer Hansen/David Ross
Jam Pot, 1973
clay, glaze
Bequest of George A. Ross

David Ross
Covered casserole dish, n.d.
clay, glaze
Bequest of George A. Ross

David Ross
Two covered soup bowls, n.d.
clay, glaze
Bequest of George A. Ross

David Ross
Plate, 1971
clay, glaze
Bequest of George A. Ross

Tom O'Flanagan
Circularity
In the Wake Of Storm
A haunting Red Appears.
Listen To the Voice:
Spirits Keen and Wail.
Rising Above land And Water,
I Close My Eyes.
I See Myself Light As Air,
Crossing the Bering Straight., 1988
acrylic, charcoal, graphite on wood construction
Gift of the artist

Don Parker
Small Honey Pot, 1988
clay, glaze
Bequest of George A. Ross

In order for the Collection's story to be heard and experienced by as many people as possible, the Arts Board pursues a wide range of loan and display opportunities. Work on loan to the Thunder Bay Art Gallery for the *Bob Boyer: Spiritual Landscape* exhibition was shown at the Mackenzie Art Gallery in Regina. Two works were loaned for the *Ted Godwin: The Tartan Years* exhibition organized by the Nickle Arts Museum in Calgary. The exhibition will tour Saskatchewan in the upcoming year. Works by Taras Polataiko received international attention and were featured in an exhibition at Ujazdowski Castle in Warsaw, Poland.

The Arts Board continues to work in cooperation with the Saskatchewan Communications Network (SCN) to display work from the Permanent Collection during its station identification breaks and through vignettes. New images for next year have been selected and will begin to appear in September 2000.

The Collection continues to be of great value to curators around the province. The Moose Jaw Art Museum mounted an exhibition to coincide with Heritage Week. Heather Smith, with suggestions from the Arts Board's permanent collection staff, selected a small show of work featuring grain elevators. Next year, the Arts Board and Organization of Saskatchewan Arts Councils (OSAC) will re-establish the co-curating of an exhibition to be made available to local arts councils. The Arts Board is pleased to continue this worthwhile program that is the main avenue for work from the Permanent Collection to be displayed in rural Saskatchewan.

The Art Rental Program is a good example of the Board's focus on increasing access to the Collection. This program allows corporate, government and non-profit organizations to complement their office décor with significant works of art at a minimal cost. 56 program clients rented more than 700 works of art generating revenue of $47,548, bringing total permanent collection revenue to $56,301. Clients receive not only the benefit of an improved working atmosphere, but also learn to fully appreciate the scope and talent of Saskatchewan's artists. Piqued your interest?

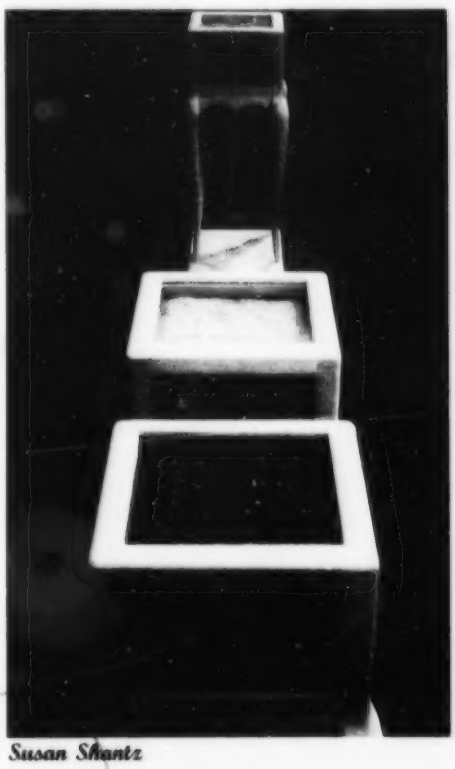
This province is home to many nationally and internationally acclaimed writers. The Arts Board's Literary Collection encompasses books and literary material which are reflective of the scope of literature created and produced with the support of the Saskatchewan Arts Board. Examples of the quality and scope of works contained in the Collection are:

- *Casino & Other Stories*, Bonnie Burnard
- *The Englishman's Boy*, Guy Vanderhaeghe
- *In Her Own Time*, Maggie Siggins
- *Laterna Magika*, Ven Begamudre
- *Overheard by Conifers*, John Hicks
- *Slag*, Mansel Robinson
- *Stolen Life*: The Journey of a Cree Woman, Rudy Wiebe and Yvonne Johnson
- *To the River*, Tim Lilburn
- *The Two-Headed Calf*, Sandra Birdsell
- *The Weather*, Lorna Crozier
- *Winter*, Patrick Lane
- *Z: A Meditation on Oppression, Desire and Freedom*, Anne Szumigalski

In its ongoing partnership with the province, the Board continues to provide care and maintenance services for the Legislative Building Collection.

The Saskatchewan Arts Board's permanent collection lost a long-time and valued employee when Ryan Arnott, a prominent Saskatchewan artist, left the Arts Board to pursue his career as an artist. Ryan's contributions to the Arts Board will be sorely missed.

The comprehensive review of the collection initiated by the Board in 1999 will be broadened to encompass the administrative structure and will include the members of the Collections Advisory Panel. The resulting recommendations should ensure that resources needed to support the collection are available and directed appropriately.



Susan Shantz
ellipsis, 1996
wood, glass, paint, ashes, bark, roses

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL INFORMATION

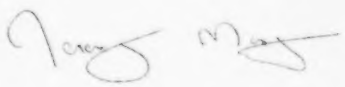
Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the board of directors. This obligates management to use its best judgement in preparing and presenting financial information in accordance with established board policy and principles which are acceptable to the accounting profession.

The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets.

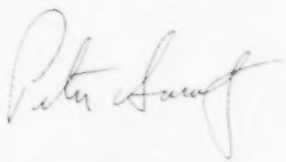
Management is responsible for providing reasonable assurance to the Board and to the general public through the Legislature that the board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relevant parameters of measurement that are consistently applied over time. Management provides the board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*.

Management discharges its responsibility for financial information under the stewardship of the Board and its Audit Committee. In accordance with Article 28 of *The Arts Board Act, 1997*, the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Audit Committee is available to meet with the designated auditors as required.

On behalf of Management:



Jeremy Morgan
Executive Director



Peter Sametz
Director of Operations

AUDITOR'S REPORT

To the Members of the Legislative Assembly of Saskatchewan

I have audited the statement of financial position of the Saskatchewan Arts Board as at March 31, 2000 and the statement of operations and net financial assets and the statement of cash flows for the year then ended. The Board's management is responsible for preparing these financial statements for Treasury Board's approval. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2000 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles.

Regina, Saskatchewan
May 23, 2000

G.F. Wendel, CMA, CA
Acting Provincial Auditor

STATEMENT OF FINANCIAL POSITION
As at March 31

Statement 1

	2000	1999
Financial assets:		
Cash - Operations	$ 464,954	$ 152,683
Cash - Designated Funds (Note 5)	109,731	104,316
Prepaid Expenses (Note 12)	7,006	125,754
Accounts Receivable	54,216	46,797
	$ 635,907	$ 429,550
Liabilities:		
Accounts payable		
- Grants payable	$ 286,737	$ 302,471
- Accrued payable	34,426	25,944
- Other	33,962	31,444
Unearned Revenue		
- Permanent collection rental fees	8,938	5,955
	$ 364,063	$ 365,814
Net financial assets	$ 271,844	$ 63,736
Net financial assets represented by:		
Accumulated operating results	$ 366,618	$ 160,376
Investment in tangible capital assets (Note 4)	(94,774)	(96,640)
	$ 271,844	$ 63,736
Permanent collection (Note 3)	$ 1,587,653	$ 1,544,367

(See accompanying notes to the financial statements)

STATEMENT OF OPERATIONS & NET FINANCIAL ASSETS
For the Year Ended March 31, 2000

Statement 2

	2000	1999
Revenues:		
Government of Saskatchewan - General Revenue Fund	$ 3,727,000	$ 3,635,000
SaskCulture Inc.	370,000	110,280
Other transfers	17,716	55,438
Interest and other revenue	89,659	148,106
Permanent collection		
Rental fees	56,301	52,264
Donations of art and archives (Notes 2(c) & 3)	12,075	49,860
	4,272,751	4,050,948
Expenses:		
Grants & transfers		
Global	$ 2,011,900	$ 1,864,339
Gallery	130,000	0
Project	130,500	255,561
Artists-in-Residence	200,000	98,500
Individual Assistance	502,209	498,749
Other	15,800	0
Permanent Collection		
Purchases	31,211	20,198
Donations	12,075	49,860
Program Delivery		
Grants	395,628	437,885
Permanent Collection	159,901	185,882
Operations	389,441	468,315
Communications	87,844	82,721
	4,066,509	3,962,010
Net operating results	206,242	88,938
Net change in capital assets:		
Purchases of tangible assets	(21,484)	(22,626)
Amortization	23,350	20,357
Surplus for the year	208,108	86,669
Net financial assets (debt), beginning of year	63,736	(22,933)
Net financial assets (debt), end of year	271,844	63,736

(See accompanying notes to the financial statements)

STATEMENT OF CASH FLOWS
For the Year Ended March 31, 2000

Statement 3

	2000	1999
Cash flows from operating activities:		
Cash receipts:		
General Revenue Fund - Appropriation	$ 3,727,000	$ 3,605,000
SaskCulture Inc.	349,780	2,219
Fees & Other	177,525	265,369
	4,254,305	3,872,588
Cash Disbursements:		
Grant Payments	2,877,093	2,911,627
Salary & Benefits	535,968	616,450
Space & Accommodation	157,423	153,550
Suppliers & Others	366,135	425,610
	3,936,619	4,107,237
Net increase (decrease) in cash from operating activities	317,686	(234,649)
Cash position, beginning of year	256,999	491,648
Cash position, end of year	$ 574,685	$ 256,999
Cash included in the Statement of Cash Flows is comprised of the following amounts:		
Cash - Operations	$ 464,954	$ 152,683
Cash - Designated Funds	109,731	104,316
	$ 574,685	$ 256,999

(See accompanying notes to the financial statements)

Financials

1. Purpose & Authority

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It exists to sustain and nurture the well-being of the arts community in Saskatchewan for the benefit of the citizens of the province. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. Significant Accounting Policies

These financial statements have been prepared in accordance with generally accepted accounting principles. The significant policies are as follows:

a) The Basis of Accounting

The financial statements are prepared on the expense basis of accounting.

b) Reporting the Results of Operations and Net Financial Assets

The statement of operations and net financial assets reports revenues for the year, the cost of capital assets consumed during the year, i.e. amortized, and the excess of revenues over expenses or expenses over revenues. The results of operations are then adjusted within the statement for the difference between the cost of capital assets consumed and the cost of capital assets acquired during the year. These adjustments reconcile the results of operations to the change in net financial assets.

c) Permanent Collection

The Arts Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

i) Permanent collection purchases are charged as an expense in the Statement of Operations & Net Financial Assets in the year of purchase.

ii) Donated works of art and archives for the permanent collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations & Net Financial Assets.

d) Tangible Capital Assets

Equipment and furnishings are recorded at cost less accumulated amortization. The net book value of equipment and furnishings is detailed in Note 4(a). Net book value of equipment and furnishings is determined by using the straight line amortization method, with an estimated residual value of 10% of cost. Equipment and furnishings are amortized as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years

e) Designated Assets

The Board periodically designates amounts from cash to be allocated for specified purposes. In designating these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board.

f) Grant expenses

Grants are expensed when approved by the Board, the applicant has met the eligibility criteria and the amount of the grant can be estimated.

g) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rates range from 4.25% to 4.82%.

3. Permanent Collection

	2000	1999
Art	$ 1,562,683	$ 1,521,897
Archives	24,970	22,470
	$ 1,587,653	$ 1,544,367

During the year the Board purchased works of art for the permanent collection totaling $31,211 (1999 - $20,198) and received donations of art works and archives valued at $12,075 (1998 - $49,860).

In March 1994, the permanent collection was appraised by members of the Professional Art Dealers Association of Canada, and assigned a value of $1,513,157, excluding frames, on the basis of market value. The value of the collection disclosed in the financial statements at that time was $810,847.

4. Tangible Capital Assets

a) Equipment and Furnishings

During the year the Board purchased equipment and furnishings totaling $21,484 (1999 - $22,626). Capital assets are comprised of the following amounts:

	2000			1999		
	Cost	Accumulated Amortization	Net Book Value	Cost	Accumulated Amortization	Net Book Value
Furnishings	$151,975	$115,890	$ 36,085	$151,975	$108,757	$ 43,218
Other Equipment	50,827	32,766	18,061	49,812	29,730	20,082
Electronic Equipment	193,840	153,212	40,628	173,371	140,031	33,340
Total	$396,642	$301,868	$ 94,774	$375,158	$278,518	$ 96,640

The amortization for the year ended March 31, 2000 was $23,350 (1999 - $20,357).

b) Land

In July, 1998, Order-in-Council 485/98 authorized Saskatchewan Environment and Resource Management to sell, and the Arts Board to acquire, provincial lands identified in the Order-in- Council for the total value of $1. The current market value of the land has not been determined as of the issuance of the financial statements.

c) Operating lease obligations

The Board leases office space from the Saskatchewan Property Management Corporation. Future minimum lease payments under these operating leases are:

Fiscal Year	Operating Leases
2000/01	$ 124,614
2001/02	124,614
2002/03	124,614
Subsequently	15,777
	$ 389,619

5. Designated Funds

In 2000 the Board designated $996 from cash (1999 - $72,077). The total of amounts designated and allocated by the Board collectively earned interest of $4,719 (1999 - $3,635). In 2000 the Board disbursed $300 pursuant to these funds (1999 - $ 0). The comparative year-end allocation balances are as follows:

	2000	1999
Jane Turnbull Evans Memorial Fund	$ 79,531	$ 75,370
Fred Mennie Fund	21,825	20,884
Cicanski-Creighton Fund	3,601	3,346
Painchaud Fund	2,534	2,719
Other Funds	2,240	1,997
	$ 109,731	$ 104,316

6. Pension Plan

Employees make contributions to the Public Employees Pension Plan, a defined-contribution plan. Funding requirements are established by *The Superannuation (Supplementary Provisions) Act* and employee contributions are matched by the Board. This plan is fully funded.

7. Related Party Transactions

Included in these financial statements are transactions with various Saskatchewan Crown corporations, departments, agencies, boards and commissions related to the Saskatchewan Arts Board by virtue of common control by the Government of Saskatchewan and non-Crown corporations and enterprises subject to joint control and significant influence by the Government of Saskatchewan (collectively known as "related parties").

Routine operating transactions with related parties are settled at standard rates charged by these parties and are settled at normal trade terms. Other transactions with related parties and amounts due to/from them are described separately in the financial statements and the notes thereto.

8. Comparison of Planned and Actual Results by Object

Expenses on the Statement of Operations & Net Financial Assets are reported for the year ended March 31 by object as follows:

	2000		1999
	Budget	Actual	Actual
Revenues			
General Revenue Fund	$ 3,727,000	$ 3,727,000	$ 3,635,000
SaskCulture Inc.	270,000	370,000	110,280
Donations of Art & Archives	0	12,075	49,860
Other	163,100	163,676	255,808
Total revenue	$ 4,160,100	$ 4,272,751	$ 4,050,948
Expenses			
Grants & Transfers	$ 2,927,400	$ 2,990,409	$ 2,717,149
Permanent Collection			
Acquisitions	37,270	31,211	20,198
Donations	0	12,075	49,860
Operations			
Salaries and benefits	642,317	574,779	609,883
Office and Administration	233,623	209,888	217,134
Furniture and equipment	34,740	34,745	34,043
Programs and Services	143,750	96,042	194,084
Travel and meetings	74,000	54,667	65,674
Printing and promotion	67,000	62,693	53,985
Total expenses	4,160,100	4,066,509	3,962,010
Excess of revenues over expenses (expenses over revenues)	$ 0	$ 206,242	$ 88,938

The budget for the 1999/00 year was approved by the Board on April 30, 1999.

9. Financial Instruments

The Arts Board's significant financial instruments consist of cash, accounts receivable, and accounts payable. The fair values of the cash, accounts receivable, and accounts payable approximate their carrying value due to the short-term nature of these instruments.

10. Uncertainty Due to the Year 2000 Issue

The Year 2000 issue arises because many computerized systems use two digits rather than four to identify a year. Date-sensitive systems may recognize the year 2000 as 1900 or some other date, resulting in errors when information using year 2000 dates is processed. In addition, similar problems may arise in some systems which use certain dates in 1999 to represent something other than a date. Although the change in date has occurred, it is not possible to conclude that all aspects of the Year 2000 Issue that may affect the Arts Board, including those relating to customers, suppliers, or other third parties, have been fully resolved.

11. Commitments

During the year the Board approved grants of $1,876,433 for the subsequent year (1999 - $2,035,900), subject to the availability of funding for this purpose.

12. Prepaid Grants

None of the global grants approved for the year ending March 31, 2001 was prepaid (1999 - $113,250).

13. Protocol Agreement

In December, 1997 the Board entered into a 3-year protocol agreement with SaskCulture Inc. to outline new principles involving the assessment and funding of provincial cultural organizations. In 2000 the Board adjudicated funding of $1,247,900 on behalf of SaskCulture Inc. to be paid to six organizations. SaskCulture Inc. paid a fee of $15,000 to the Arts Board for this purpose.

14. Comparative Amounts

Certain 1999 balances have been reclassified to conform with the current year's presentation.